



Urban Renewal: The City Without a Ghetto

Rules

By strategically removing sections of the city, create the ideal living environment. You may accomplish this in any way you see fit. The following suggestions may help bring you closer to the City without a Ghetto.

1. Remove all blight.

Notes on blight

- Create areas to extend a hospital, university, or other nonprofit institution that promotes civic betterment and stymies the spread of blight.
- Reclaim central city and for higher uses.
- Disperse populations prone to civil unrest.
- Make the shape of an animal, or a truck.
- Eliminate unimproving grid patterns.
- Destroy areas of appeal for important new uses.
- Open up areas for potentially important new uses.

(Perhaps a stadium, or an arts complex)

2. Draw the areas to be removed onto the map above.

3. Then, with scissors or a knife, carefully cut out the shapes you have drawn.

4. Finally, fold the newsletter in half to reveal your City without a Ghetto.

To the right, you will find a selection of shapes that have been used to remove blight in the past. You may choose to reuse your favorite, combine two or more, or design an entirely new shape.

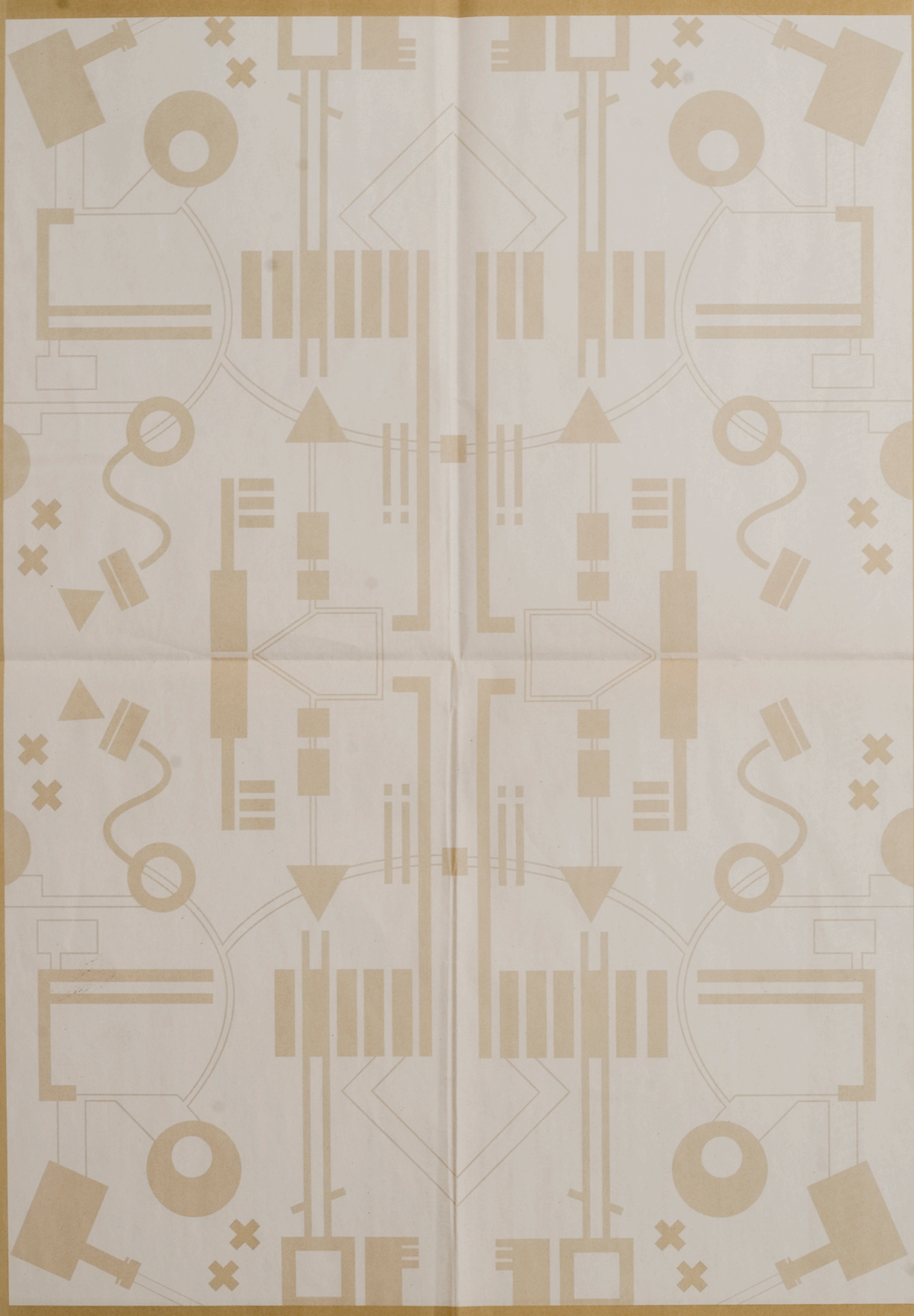


In every human settlement, whether village or city, everybody who could, rebuilt his own house or shop on his own plot when these buildings had passed their period of usefulness. This can be called the "natural" process of urban renewal. Although much urban renewal often takes place in a casual way, sometimes it does not, and then urban renewal becomes a public responsibility.

Urban Renewal and the Future of the American City: Report to the National Association of Housing and Redevelopment Officials, C.A. Dosiaelis, 1968

The first suggestion that urban renewal may be needed in the community may come from anyone.

Citizen's Guide to Urban Renewal, Van Hayek & Hemming, 1962



Urban Renewal: The City without a Ghetto takes its formal inspiration from traditions of institutional pedagogical display. If democracy mandates public education in certain subjects – natural history, state history, art, sex – there is an argument for public education about democratic participation in the physical environment.

The exhibition includes the following displays:

Urban Renewal: The Historical Record explores the origins, history, and present understanding of Urban Renewal as practiced in the United States.

Urban Renewal Today presents the current condition of the sections of New York City once declared blighted through photographs, timelines, and activity tables. By the end of the 20th century, over 150 such Urban Renewal Areas had been designated for redevelopment. What happened on these sites? Five case studies examine the relationship between power and planning.

Gentreaux v. Urban Renewal takes the viewer through the monumental bureaucratic process that began in 1986 when a group of public housing residents in Chicago sued the federal government for its role in the housing projects was in itself a violation of their civil rights – an inductive intersection of race, space, the law, and administration.

The Subsidized Landscape, an interactive diorama, shows some of the many ways that the government uses money to shape the places we live today.

NYCHA: City without a Ghetto, a film produced with students from City as School, examines public housing in New York City. Where did it come from? Who can live there? Why does it look the way it does? What are the issues facing public housing today?

Economic Development & Community Revitalization Today presents contemporary approaches to issues of economic development and community revitalization. Displayed materials were solicited from architects, artists, businesses, community-based groups, and governmental and non-governmental organizations. How do we see the old way of redeveloping cities, how do we develop communities now?

CUP Project Team
Project organized by Damon Rich & Rosten Woo

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Volunteers

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CUP Board

Jason Anderson, Josh Breitbart, Stella Bugbee, Sarah Dadush, Damon Rich, Oscar Tuzson, Althea Wasow

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About CUP

CUP is a nonprofit design, research, and education organization dedicated to understanding the built environment and social decision-making. Since 1995, CUP has organized and produced exhibitions, publications, discussions, and educational programs on topics such as Governors Island, building codes, street trees, municipal waste management, urban development, and architectural education. Ongoing projects address risk management, business improvement districts, and international financial institutions. Please visit us at www.anothercupdevelopment.org.

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Gallery Hours: Wednesday-Sunday 11am-6pm

Directions: Storefront is located at 97 Kenmare Street between Mulberry Street and Cleveland Place, near Lafayette Street. (subway: 6 Train to Spring Street, N/R Train to Prince Street, F/V to Broadway/Lafayette)

Mission: Founded in 1982, Storefront for Art and Architecture is a nonprofit organization committed to advancing innovative positions in art, architecture and design.

Funding: Storefront's program is supported in part by The National Endowment for the Arts, The New York City Department of Cultural Affairs, LEF Foundation, The Stephen A. and Diana L. Goldberg Foundation, Graham Foundation, The Greenwall Foundation, The Andy Warhol Foundation for the Visual Arts, and New York State Council on the Arts, a state agency.

Staff: Chris Dieks, Kayt Brumder, Francisca Benitez

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The concentrated noinkers in Brooklyn, including most of Bedford-Stuyvesant, Brownsville, and East New York cannot be repaired. The area must be leveled and rebuilt in stages.
Robert Moses, Summary of Proposed Brooklyn Slum Clearance Project, 1948

A ghetto can be improved in one way only, out of existence.
James Baldwin, Fifth Avenue Uprisen, 1961

How do you make a City without a Ghetto?

Once upon a time, the answer was Urban Renewal. Beginning with the Housing Act of 1949, the US federal government made big money available to cities to obtain, clear, and redevelop "slums and blighted areas." This program, known after 1954 as Urban Renewal, resulted in the leveling of thousands of acres across the country and the construction of a wide variety of new urban material – a vast experiment where sections of city were scrubbed clean and then used as architectural petri dishes. From the gleaming white Lincoln Center arts complex on the Upper West Side to 300 vacant beachfront acres in Far Rockaway, Queens, the physical evidence of Urban Renewal in New York City is overwhelming.

By the dawn of the 1970s, the present consensus that Urban Renewal was a massive failure had been fully assembled. Like a meteorite breaking up in the atmosphere, the fall of Urban Renewal produced a shower of fragments to be

interpreted by onlookers. Everyone found lessons that taught what they wanted to learn. Neo-conservatives learned that government intervention is inefficient but the market is not. Liberals learned that local opposition is always right. Urban planners learned that managing the process is more important than drawing a plan. Architects learned that architecture is autonomous from politics. Urban designers learned that traditional rowhouses are better than modernist highrises. Those in power learned to soften their rhetoric.

As New York City undertakes its most public redevelopment in decades, rethinking Urban Renewal as more than an ideological fall guy is a good idea. Today, how can government, the market, and democratic participation help people improve the places they live?

Urban Renewal: The City without a Ghetto is part of a constellation of projects that address how areas of human habitat have come to be labeled as officially unwanted, unneeded, or unimportant, and how various means have been used in attempts to remove, renew, revitalize, or redevelop these areas through planning.

Check www.anothercupdevelopment.org for more events and projects.

Storefront for Art and Architecture
97 Kenmare Street New York, NY 10012

**Urban Renewal:
The City Without a Ghetto**

A project by the Center for Urban Pedagogy

Storefront for Art and Architecture 09.04.03 – 10.19.03
opening reception: Thursday September 4 7 – 9 pm

97 Kenmare Street, NYC 10012